

33
A
CATALOGUE

OF

All those Select, Beautiful, and uncommonly High-Finished

PICTURES,

Copied from the Celebrated Originals which
composed the

ELECTORAL GALLERY of DUSSELDORF,

Which by the Gracious Permission of

His Serene Highness the Elector Palatine,

Were copied for the Purpose of being Engraved, in consequence of an exclusive Privilege
granted for that Purpose to

Messrs. V. and R. GREEN.

The above-mentioned Pictures are most accurately Copied from the inestimable Originals,
several of which were unfortunately destroyed, and much damaged in their Removal from
Dusseldorf, during the Bombardment of that City, when the Building which contained them
was totally burnt. Many of the Pictures are of the exact Size of the Originals, and most
of the principal Subjects in that Collection are included.

TO WHICH WILL BE ADDED,

Some Scarce and Valuable DRAWINGS and PRINTS Framed and
Glazed, from the above Collection, and some PROOF IMPRES-
SIONS of MODERN ENGRAVINGS; the Property of

Messrs. Greens.

WHICH WILL BE SOLD BY AUCTION

By Mr. CHRISTIE,

At his Great Room in Pall Mall,

On SATURDAY, MAY the 16th, 1795,

AT TWELVE O'CLOCK.

To be publicly Viewed Two Days preceding the Sale, when Catalogues may be had.

CONDITIONS OF SALE.

- I. **T**HE highest Bidder to be the Buyer; and if any Dispute arise between Two or more Bidders, the Lot so disputed shall be put up again and re-fold.
- II. No Person to advance less than 1s. Above Five Pounds, 2s. 6d. and so on in Proportion.
- III. The Purchasers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchase Money; in Default of which, the Lot or Lots so purchased, to be immediately put up again, and re-fold.
- IV. The Lots to be taken away with all Faults at the Expence of the Purchasers, within Six Days from the Day of Sale.
- V. To prevent Inconveniences that frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- VI. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; all Lots uncleared within the Time aforesaid, shall be re-fold, by Public or Private Sale; and the Deficiency (if any) attending such Re-sale, shall be made good by the Defaulters at this Sale.

ADVERTISEMENT.

THE assemblage of art now offered to public attention, has been formed at a very considerable expence to the proprietors. The history of the source from whence the present collection has flowed, is sufficiently known : and its recent fate is deplored by every friend to genius, as a public calamity in the world of taste and elegant refinement. The consequences of its destruction have necessarily deranged the plan in which the proprietors had made so considerable a progress, since they first received from his most serene Highness the Elector Palatine, his patent of exclusive privilege in 1789, " to engrave and publish prints from all, or any of the pictures in the Dusseldorf Gallery," of which twenty plates have already appeared, and eighty pictures, copied from the most celebrated of the works of the great masters that form that magnificent collection have been painted, and transmitted to them. At this point, however, that progress has unhappily been obstructed so entirely, as to induce them to draw the line of its termination, with a view of engaging in other professional pursuits.

They conceive it requires but few words to shew how very interesting the object is, that is now presented to the choice of the admirers of the arts. If the cabinets of the cognoscenti are said to be enriched by the correct copies they contain of the most sublime works in painting and sculpture, the originals of which are totally unattainable, the present collection has then the fullest and fairest claim to favourable attention and adoption. The originals from which these are derived, were of the highest class of art in existence, and now out of the reach of the most anxious to obtain : many are inevitably destroyed, more are damaged ; and the remainder never likely to be assembled again. On those accounts, therefore, and on the score of the superior merit those copies are allowed by the most eminent of the profession to possess, they must be considered as interesting records of the merit and value of the originals. From the additional advantage also, that has been derived to them, in the larger pictures of the Gallery having been thus brought down to the *cabinet size*, without the smallest abatement of either character or expression, but, on the contrary, by a concentration of all their excellencies most correctly preserved throughout, this accommodating compression of their dimensions, is found in every instance highly favourable to the subject ; and has acquired to them a species of *originality* in their own right. Viewed, therefore, collectively, as an assemblage formed from the most perfect models, it must ever be interesting as a spectacle, valuable as a memorial of the first monument of human genius, and truly honourable to its possessor.

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Viewed in detail, the first cabinets will receive them with augmented eclat. This distinction, indeed, many of them have already been honoured with, by Gentlemen as eminent for their refined taste, as for their liberality, who have adopted them, not as secondary objects in their collections, but as works of high and intrinsic value from their own excellencies ; to which is added the important consideration, that they are composed of the most rare productions of the great masters of the foreign schools.

It would be impertinence to press this point further, on the perception of the legitimate judges of fine art ; who, with all their just predilection in favour of original genius, have never been prevailed upon to turn the *representation* of the Medicean Venus out of their collections, because the *original* is in the *Florentine Gallery* ; nor to discard a fine *copy* of the transfiguration, because the *original* by Rafaelle, is in *Rome* : they know the value of each too well, and how much is due to them, as mediums through which they have been enabled to form a right conception of their divine originals.— Under the fair influence of these impressions, let the critical eye be turned to those copies of the sublime picture of the fall of the damned, by Rubens, the highly-executed subject of the Charlatan, by Gerard Dow, the incomparable works of Vanderwerff ; and, indeed, on the whole assemblage of copies from the other masters in their diminished proportions, and the proprietors are not afraid to say, that it will be found that they have not resorted to half measures, or to inadequate abilities, to perpetuate and fully confirm the reputation of the inestimable originals ; and that the pictures now submitted to sale, are in every respect, superior to any of the kind ever offered to public attention.

A Catalogue, &c.

SATURDAY MAY the 16th, 1795.

Drawings from the Dusseldorf Gallery, Framed and Glazed.

- 1 HOLY family, from Procacini
- 2 Four penitents, from Rubens
- 3 Murder of the innocents, from A. Carracci
- 4 Virgin and child with St. John, from Vandyke
- 5 Satyr and traveller, from Jordaens
- 6 Sufannah and the elders, from Dominichino
- 7 Assumption of the Virgin, from Guido, coloured

Proof Impressions from the Dusseldorf Gallery, Framed and Glazed.

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|---------------|---|----------------------------------|
| Rubens | — | 8 Castor and Pollux |
| Vandyke | — | 9 Jupiter and Antilope |
| Vanderwerff | — | 10 Christ among the doctors |
| Ditto | — | 11 Crucifixion |
| Rubens | — | 12 Christ and the four penitents |
| A. Carracci | — | 13 Murder of the innocents |
| C. Procaccini | — | 14 Holy family |
| Guido | — | 15 Assumption of the Virgin |
| Raffaëlle | — | 16 St. John in the wilderneys |
| L. Giordano | — | 17 Temptation in the desert |

A. D. Sarto	—	18 Holy family
Teniers	—	19 Village festival
L. Carracci	—	20 The entombing of Chrik
Rubens	—	21 Samson and Delilah
Vanderwerf	—	22 The visitation
Ditto	—	23 The ascension
Vandyke	—	24 Virgin, Infant Christ and St. John
Gerard Dow	—	25 The quack doctor
Dominichino	—	26 Sufannah and the elders
G. Schalken	—	27 The wise and foolish virgins
		28 A proof impression of the <i>descent of the cross</i> , with its side pieces, from the alter-piece, by Rubens, in the cathedral church at Antwerp
		29 Ditto

*Proof Impressions of the Queens of England, Framed and Glazed,
in Twelve Numbers.*

30 Queen Matilda
31 Queen Eleanora
32 Queen Phillippa
33 Queen Margaret
34 Lady Elizabeth Grey
35 Queen Dowager Elizabeth
36 Queen Ann Bullen
37 Lady Jane Gray
38 Mary Queen of Scots
39 Queen Elizabeth
40 Queen Mary II.
41 Queen Anne

PICTURES.

J. Snyders	—	42 <i>A boar hunt</i> , with the dogs at bay. The animals the size of life
A. Both	—	43 <i>A landscape</i> . The figures by Andrew Both, his brother
J. Snyders	—	44 <i>A boar hunt</i> . The figures by Rubens. The figures and animals as large as life

- Tintoret — 45 *Portrait of an artist.* The size of life. This is sometimes called a portrait of Vesalius, the anatomist, but it rather should seem to be that of Annibal Carracci, when about twenty-six years of age
- Vandyck — 46 *Portrait of Vandyck.* The size of life. The gold chain introduced round the neck of the artist, was presented to him by King Charles the First, at the time he was employed by that monarch. It will be perceived to be in the early part of his life that this was painted, and the resemblance between this head and that of St. Sebastian, No. 78, makes it probable, that the latter was taken from this. The Duffeldorf Gallery contains twenty-two pictures by Vandyck.
- John Fyt — 47 *Bear hunt.* The animals the size of life. This and the subject, No. 49, with two other game pieces in the gallery, by Fyt, were formerly in the collection of the Elector of Cologne. The inhabitants of Solingen, purchased them in 1767, and presented them to the Elector Palatine, their present sovereign, when he visited their town and manufactories
- Antonio Belucci — 48 *Danae in the golden shower.* The figures the size of life
- John Fyt — 49 *A stag hunt.* The animals the natural size
- Rubens — 50 *The triumph of Silenus.* The figures the size of life
- Luca Giordano — 51 *Christ and the woman of Samaria at the well.* The figures the size of life
- Annibal Carracci — 52 *The murder of the innocents.* The figures larger than life. Engraved in mezzotinto, by V. Green
- Rembrandt — 53 *Adoration of the shepherds*
- Rubens — 54 *Diogenes in search of an honest man,* The figures the size of life. The figures introduced in this picture, are principally portraits of the family and friends of the artist. It was a singular thought of his placing Diogenes in the midst of them to search for the honest man
- Vandyck — 55 *Wolffgang, William, Duke of Newbourg.* A whole length portrait, the size of nature. The dog introduced in this picture, is a portrait of one that usually accompanied the prince. This Duke of Newbourg was a particular patron of the celebrated Rubens, whom he commissioned to paint the famous picture of the Last Judgment, and caused it to be put in the

Jesuit's Church, at Newbourg, from whence the elector *John William*, took it, and placed it in the gallery of Dusseldorf; as a substitute for that picture, he commissioned Carlo Cignani, at Bologna, to paint one of the assumption, with which he was so much pleased, that he added that also to the gallery. It is among the pictures in the Italian Room, where it forms the center piece. The elector afterwards commissioned Dominico Zanetti, who was then in his service, to paint a picture of the assumption, which was placed, and now remains, in the church of the Jesuits, at Newbourg

- Luca Giordano — 56 *Christ tempted in the Desert.* The figures the size of life. To characterise the devil, the artist has habited him as a monk, and introduced fire under his robes, the flames of which appear. Engraved in mezzotinto, by V. Green
- Rubens — 57 *Landscape with figures.* In this picture a rainbow is introduced with the happiest effect, and the whole is painted with wonderful transparency and force. It is probably a view in Flanders
- Vandyck — 58 *Jupiter, under the form of a satyr, surprising Antiope.* The figures natural size. Engraved in Mezzotinto, by V. Green
- J. Jordaens — 59 *The satyr and traveller.* The figures the size of life. Engraved in Mezzotinto, by V. Green
- Bernard Strozza — 60 *The tribute money.* The figures the size of life
- Gerard Douffet — 61 *The invention, or, finding of the cross.* The Empress Helena having gone purposely to Jerusalem to discover the Cross of Christ; on digging up the earth, three crosses were found, those of Christ and the two thieves. To verify the true cross of Christ, the bodies of two dead persons were brought, and successively applied to them; on their being touched by that on which Christ was crucified, they were restored to life. The point of time taken in this picture, is where the miracle is performed on one of the dead bodies, in the presence of the Empress Helena, and her suite. The Empress is mounted on a white horse, and is in an attitude expressive of admiration and wonder at the miracle. A venerable

old man, in a scarlet robe, on the fore-ground, looking at the cross with devotion, is St. Macarius, bishop of Jerusalem; behind the Empress's horse is seen the dead body that has not yet been touched by the cross. It appears, that this picture was purchased by the elector, *John Willam*, who held it in such high estimation, that he most liberally paid double the price that had been demanded for it. When the late Sir Joshua Reynolds visited the gallery in 1786, he expressed himself highly pleased with this very excellent work of the master

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| Vandyck | — | 62 | <i>Portrait of an English countess.</i> | The size of life |
| Ludovico Carracci | — | 63 | <i>The entombing of Christ.</i> | The figures the size of life. Engraved in mezzotinto, by V. Green |
| Rubens | — | 64 | <i>The conversion of St. Paul</i> | |
| Adrian Vanderwerff | — | 65 | <i>Christ in the Garden of Olives, 1711.</i> | St. Peter, St. John, and St. James, are represented sleeping; and in the distance, the soldiers, headed by Judas, are coming from Jerusalem |
| Camillo Procaccini | — | 66 | <i>The holy family.</i> | The figures the size of life. Engraved in mezzotinto, by V. Green |
| Tintoret | — | 67 | <i>The annunciation.</i> | The figures the size of life |
| Adrian Vanderwerff | — | 68 | <i>The crucifixion, 1708.</i> | Engraved in mezzotinto, by V. Green |
| Vandyck | — | 69 | <i>Susannah surprised in the bath by the two elders.</i> | The figures the size of nature |
| Luca Giordano | — | 70 | <i>The murder of the innocents.</i> | Whole length figures, nearly as large as life. This picture, in which L. Giordano has imitated the stile of Tintoret, is one of the best works of the master. Several of the women are seeking an asylum at the foot of Herod's throne, but the murderers are represented to be seizing them when at the tyrant's feet |
| Guercino | — | 71 | <i>Dido on the funeral pile.</i> | The figures the size of life. This picture, one of the finest of the master, may well be put in competition with the one by him of the same subject, which is in the Spada palace, at Rome |
| Pietro da Cortona | — | 72 | <i>The woman taken in adultery.</i> | The figures the size of life |

- Vandyck — 73 *The tomb of Christ.* The figures of the size of nature. The scene lays near the grotto where the tomb of Christ was. In the distance is a part of the city of Jerusalem, covered with a lowering sky. In this picture the painter has attempted to introduce the re-animation of the body of Christ, which will account for the freshness of colouring about the apparent dead figure
- Rubens — 74 *The meeting of Jacob and Esau.* The figures the size of life. Rachael is introduced kneeling with her two children in the fore-ground, and Leah is near the figure of Jacob, who is represented in a submissive posture before his brother Esau. This picture being much in the manner of Vandyck, it is generally thought that he painted a considerable part of it from Rubens's design
- Ditto — 75 *Portraits of Rubens and his first wife.* The size of life. They are represented in Spanish dresses. This picture being one of the earliest works of this master, is finished in a stile totally from that he afterwards adopted. Engraved in the chalk manner, by C. Hefs
- Vandyck — 76 *The virgin with the infant Jesus, and St. John.* The figures the size of nature. Engraved in Mezzotinto, by V. Green
- Rubens — 77 *Christ and the four penitents.* The figures the size of life. Mary Magdalen is introduced kneeling before Christ, and in the back ground, St. Peter, King David, and the penitent thief who was crucified with Christ, are represented. Engraved in Mezzotinto, by V. Green
- Vandyck — 78 *The martyrdom of St. Sebastian.* The figures the size of nature. In this subject, Vandyck has introduced his own portrait as the saint. One of the executioners is represented tying his legs, and another preparing the bow and arrows, the instruments of his punishment
- Eckhout — 79 *Christ among the doctors,* 1662
- David Teniers — 80 *A village festival.* Painted on copper. In this picture, the portraits of the father and mother of Teniers are introduced sitting at the table, and his own portrait

is said to be that of the principal figure dancing.

Engraved in the line manner, by E. Thelot

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| Adrian Vanderwerff | — | 81 | <i>The ascension, 1710</i> |
| Rembrandt | — | 82 | <i>Taking down from the cross</i> |
| Adrian Vanderwerff | — | 83 | <i>The descent of the Holy Ghost, 1711</i> |
| Rubens | — | 84 | <i>Latona and her children.</i> Latona, with her infant children, Apollo and Diana, overcome by fatigue, and wishing to be refreshed with the water of a pond, is prevented by peasants who disturb it. Latona demanding vengeance of Jupiter, the peasants were immediately changed into frogs: the transformation has already taken place on some of them |
| Dominichino | — | 85 | <i>Susannah in the bath, surprised by the two elders.</i> The figures the size of life. Engraved in the chalk manner, by J. Fginton |
| Corregio | — | 86 | <i>Ecce Homo.</i> The size of life |
| Rubens | — | 87 | <i>Samson betrayed by Dalilah.</i> Engraved in Mezzotinto, by V. Green |
| Rubens | — | 88 | <i>St. Michael defeating the rebel angels.</i> The figures the size of life |
| Rubens | — | 89 | <i>The battle of the Amazons.</i> The scene represented is on a bridge across the river Thermodon, near the city of Troy, where the pass is contested, and the Amazons are totally defeated by the Greeks; under the arches of the bridge a town is seen in flames. This picture, full of vigour and expression, presents a most extraordinary scene; the courage and warlike force of the women, united with the delicacy of form of the sex, and the fury and vengeance of the men, who finding themselves braved and insulted by the women, shut their eyes to their charms, and they appear to think only on revenging their own insulted glory. This magnificent picture was one of the first that the elector, <i>John William</i> , acquired in forming the gallery. A plate in the chalk manner from this picture is nearly finished, by C. Hefs |
| F. Frank | — | 90 | <i>The seven works of charity, 1630.</i> Distributing bread and money to the poor; giving drink to the thirsty; clothing the naked; lodging the strangers; relieving the prisoners; visiting the sick, and burying the |

dead. Those *good works* are represented in as many various groupes, so judiciously combined and disposed as to form one grand whole. A composition that reflects great credit on the master. The scene is a village in Flanders. The same persons are employed in performing the several acts of charity, and are most probably portraits. This picture is the same size as the original

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| Raffaelle | — | 91 | <i>St. John in the Wilderness.</i> The figure the size of life. Engraved in mezzotinto, by V. Green |
| Rubens | — | 92 | <i>The adoration of the shepherds.</i> This subject is composed with the accustomed power of this great master. The characters have beauty and expression equal to any of his works: those of the virgin and the angels have all the magic of his hand to attract admiration. In its effect, few pictures are more fortunate |
| Guido Reni | — | 93 | <i>The assumption of the Virgin.</i> This picture is painted on silk. The figures the size of life. Engraved in the chalk manner, by C. Hefs |
| Adrian Vanderwerff | — | 94 | <i>The assumption of the Virgin, 1714</i> |
| Ditto | — | 95 | <i>Sarah bringing Hagar to Abraham, 1669</i> |
| Rubens | — | 96 | <i>The destruction of Sennacherib and the Assyrian army</i> |
| Gaspar Crayer | — | 97 | <i>The adoration of the saints.</i> The virgin is seated on a throne, holding the infant Jesus on her knees, and surrounded by the saints. Angels are offering branches of palm and laurel. On the left is St. Apollonia; on the right of the throne, St. John the Evangelist, and St. James the Apostle. On the steps of the throne are St. Stephen, St. Laurence, and St. Andrew; behind St. Andrew is St. Anthony the hermit. On the left of the throne is St. Augustin, pontifically robed; behind him is St. Nicholas de Tolentin in the habit of his order.—The painter has introduced his own portrait and those of his family on the foreground of the picture. His sister and nephew are kneeling, and looking towards the throne. The brother of G. Crayer is represented as St. George, with his back towards the spectator. The two brothers having been separated from their infancy, is the reason that he is |

- thus introduced.—This picture is universally acknowledged to be the finest production of the master, was painted in 1646
- Geoffroi Schalcken — 98 *The wife and foolish virgins*, 1700. This is, without doubt, the chef d'œuvre of the master; the effect of the artificial light is most wonderfully managed, and skilfully contrasted with a beautiful moon-light. Engraved in mezzotinto, by V. Green
- Adrian Vanderwerff — 99 *The crowning with thorns*, 1710. The scene is in the hall of audience. A soldier, in derision, offers a branch as a mock sceptre, and another is forcing the crown of thorns on the head of Christ
- Ditto — 100 *Abraham sending away Hagar and Ishmael*, 1710
- Rubens — 101 *The Descent of the Holy Ghost*. The figures the size of life
- Ditto — 102 *Castor and Pollux carrying off the daughters of Leucippus*. The figures the size of life. Engraved in Mezzotinto, by V. Green
- J. Jordaens — 103 *A merry-making*. The figures as large as life. This picture is universally esteemed the most capital production of that master. Painted in 1646
- Rubens. — 104 *The fall of the damned*. St. Michael, and the avenging angels, are represented descending in the midst of a burst of light, and driving down the condemned before them; these are seen falling by whole columns, over one another, and in their fall are tormented by dæmons, who drag or plunge them into the abyfs. Millions of these wretches are already precipitated into the eternal fire; their punishment is visibly augmented by torments of all kinds, that the dæmons inflict on them. The fire producing a most tremendous effect, appears in some parts in flames and whirlwinds, and in others, as a liquid fire, burning all before it. It is impossible to detail this prodigy of painting, in which the artist has introduced all the science, all the energy, and all the poetry, of his art, and in which he has also assembled all the extraordinary qualities that distinguish his works
- Adrian Vanderwerff — 105 *The flagellation*, 1710. Pontius Pilate surrounded by the judges and guards is seated in the tribune. The

garments of Christ are thrown on the ground ; a soldier is tying the right foot, and one of the executioners is about to strike him. Two children are represented mocking him

Ditto —

106 *Adoration of the shepherds, 1706.* The effects of light are admirably contrasted in the picture ; the candle in the hands of Joseph, and the celestial light are made inferior to the emanation from the infant Jesus in the cradle

Gerard Dow —

107 *A quack doctor distributing his drugs to the populace.* Painted on wood, in 1632. The painter in this subject has introduced his own portrait, looking out of a window, and holding his pallet and pencils. This picture is most deservedly esteemed the chief d'œuvre of that celebrated master, and is the only one known in which he has introduced so many figures, and on which he hath bestowed such minute attention. This copy is of the exact dimensions of the original. Engraved in the line and chalk manners, by C. Hefs

F I N I S.